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NEW SERIES! Volume XI.
Whole No. 267.

NEW YORK: SATURDAY, FEBRUARY 9, 1884.

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to emphasize the part of this American prodigy in the production. Miss Bonnet looked handsome as Theresa, a cabaret, and that was all reported of her.

The dances of all the people were superb. There, with the pretty girls of the chorus, lent themselves to the production. Twenty night-gown girls executed a march with admirable precision, which, with the girls of their own, so pleased the people that it had to be gone all over again. The march for this march was composed by Rudolph Maerz. It was rendered more effective by the employment of a brass band on the stage.

The chorus, under Jesse Williams' expert direction, did excellent service. The chorus, under the eagle eye of this gentleman, did credit to his training. The scenery was up to the standard of the Casino production. The Merry War will undoubtedly enjoy a long run.

Sunday night the Casino was well filled. A good entertainment was given. Miss Juch sang. Teresa Carreno played some pianoforte selections. Ovide Musin executed several pieces on his violin and Mr. Aronson's orchestra rendered a number of instrumental works.

There will not, in all probability, be a change of bill at the Bijou for some time to come, as Ophelia and Eurydice continues to fill the pretty theatre at every performance. Mr. Freeman has returned to the cast and Digby Bell will resume the part of Jupiter next week. Things move smoothly on. The breeze raised by the announcement that Miles and Barton will ship Rice next season and engage a company of their own, has subsided.

Keene's Elation.

During a matinee at Niblo's, a MIRROR man had a long conversation with Thomas W. Keene regarding his Metropolitan debut. "It is a singular coincidence," said the tragedian, "that my appearance as a star in New York City should be made upon the stage of Niblo's Garden, where I last appeared as a supernumerary in the play of Jesse Brown, George Jordan and Dolly Davenport being the stars. I began life as clerk to a hop merchant, but could not keep away from the playhouse. I was as ambitious as most young actors. Indeed, when my manager proposed that I should start, about four years ago, I was very much surprised. I was playing in Drink at the Boston Theatre at the time."

"You have had no reason to complain of the result of your starring tours?"

"No; nothing but success has attended them. Everywhere I have played my engagements have been profitable, and in an artistic sense my performances have given satisfaction."

"You were very anxious, were you not, to appear before a New York audience?"

"Yes, I can assure you. Like every other star, I was anxious to hear their verdict. Besides, the city is my native place, and not many blocks from Niblo's I was born and reared."

"Why did you select Richard III. as a medium for your entry into the city?"

"I did not particularly desire to appear as Richard, but the public seem to like it best, although I do not think I play it better than any other character, excepting King Lear. I draw the line there, as I do not think any actor living can grasp the character."

"Your rendering of Richard differs from that of many actors of the past, and living stars, does it not?"

"It may, perhaps; but do not speak of the past—things are changed—even the meaning of words alter as time goes space. In such plays as those of Shakespeare, and the older dramatists an actor should endeavor to make them intelligible to an audience. Instead of confusing the mind by obsolete pronunciation and weird action, I try to reproduce the character as the original would probably have been, in appearance, manner, action and speech. I consider that to be the secret of my success."

"Then you do not class yourself in any particular school of acting?"

"Why? Now consider: Shakespeare's plays were buried, so to speak, for many years, or, rather, very seldom acted until the days of Garrick. If I accept any tradition, it must be that of the modern school. I prefer, therefore, to search and study for myself, thinking out the individual character; the time in which he lived, the circumstances by which he was surrounded, and the events which combined to bring him into prominence—in fact to familiarize myself with his history and chronology."

"When do you expect to reappear in this city?"

"Not this season. We are booked to the first week in June, and I will therefore rest content until next season, when I hope to play my repertoire. I shall be anxious until I have been seen in other characters than Richard. If my reception is half as encouraging then as this engagement has been, I will be satisfied beyond measure."

"Where do you play for the remainder of the season?"

"We travel down East, and then go West."

"You are the youngest star tragedian on the American stage, are you not?"

"Well, I am the youngest of the older stars," Mr. Keene responded, with a smile.

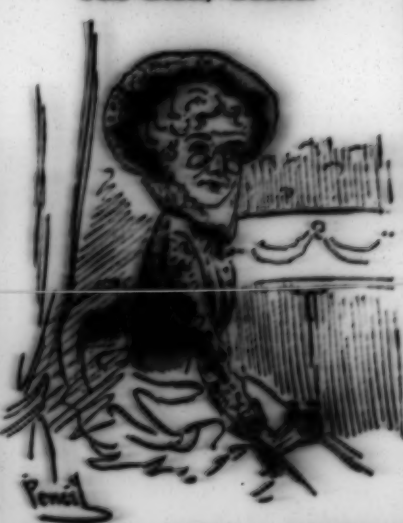
Mr. Keene is decidedly a handsome man, with an open, cheerful countenance. He is simple in dress and manner, and in conversation he impresses one very favorably. He is slow of speech, giving a thoughtful look before answering any question. He is entirely wrapped up in his profession. He is a close student, and what passes with him for magnetism is simply the result of unceasing work.

The New Spectacular Theatre.

The Kralitz Brothers have finally completed arrangements for the beginning of work on the erection of their new theatre on Fourth avenue, between Eighteenth and Nineteenth streets. Bolony Kralitz informed a MIRROR man yesterday that the seating capacity had been increased to 2,700, and that the stage space will be larger than at first intended. The depth of the latter will be seventy-four feet, being twenty feet deeper than Niblo's Garden, and, if required, twenty more feet can be obtained. The height of the floor underneath the stage will be twenty-four feet, giving ample room for the largest scenic machinery. The proscenium is to be seventy-eight feet wide and eighty-five high. Gas will not be used in any part of the house.

A patent preparation is being imported from Vienna to be used upon the scenery and drapery to prevent combustion. Sieba is fixed upon as the opening piece, and Puck, the Kralitz's own composition, is now in the hands of a dramatist.

The Giddy Gusher.



Explosions are epidemic. We hear of collieries and awful gas-damp explosions. They occur out in Colorado and in the British mining districts, and they take place right here among us just off Broadway, within four blocks of each other.

There's Mansfield and Dixey—I don't recall catastrophes of more melancholy dimensions. Here they were in good working order a few days ago, and now look at the wrecks. Nothing fitted Mansfield but his umbrella when he left us to star and knock out the great West. Then came reports booming of the grief to which he had fallen heir. Then he turns up in the Bible class at the Madison Square; and if anyone wants to study total collapse in its most appropriate form, they want to view the Count Gerhard von Dornfeld as done by Richard, late Baron Chevrial; it's painful, and a companion picture can be found up at the Fifth Avenue, where Mr. Dixey, who as Rice's heir's blind legs was an artist, slumps body and boots out of sight trying to be an actor.

It's all very well for dear John Stetson (who will eventually have to wear his heart outside for want of proper accommodation inside) to say that Dixey is an actor. Go see him worry through that burlesque of Shylock, and see if the calamity near Gunnison has an approximation to it.

Several there were killed outright, but look at the list of wounded Stetson can show! Mr. Dixey dances well, and rolls his tongue in the roof of his mouth, and does an unintelligible Irish dialect; and in recapitulating his accomplishments, stop right there. It's a desperate pity the little difficulty between himself and the management was settled, for Frank Mordant would have been fat and funny in the part, and several suggestive speeches applied to an audience where they now fall flat levelled at Mr. Dixey.

But Confusion is a laughable affair, and in these days that which makes you laugh in spite of yourself should be called blessed. In the sourette Vernon Jarbeau is very clever, prettier in her perfectly-fitting print dress than in all the glitter and show of opera bouffe costume that I have seen her wear before. The artistic honors of the piece are carried off by this young lady and Mr. Fisher, who plays James. The secret of successful acting is in the semblance of earnestness and absence of self-consciousness that a party can command. Paula of a thousand kinds are covered by those two things, and in the much-troubled, seriously-married lady's maid, Jarbeau is so intensely interested that her presence in the scene when she has little or nothing to say gives an impetus to the whole affair.

Pretty women who can act are about as scarce as any other form of happiness, and I trust Miss Jarbeau will adhere to a line of business that fits her as well as her pink dress, and not go careering off into any fancy quivers or burlesque divinities. Leave 'em to those leggy, voiceless parties designed by Heaven from the start for such purposes.

I never shall forget, "while memory holds its seat in this distracted globe," meeting on a railroad car the most ignorant, mushy girl I ever encountered. She was going to Pittsburgh and we got snowed up and were delayed fifteen hours, and she capered about like a giggling idiot, till of a sudden someone said we wouldn't reach Pittsburgh till the middle of next week, when she set up a bellowing that would have attracted a cow.

I went over to administer comfort.

"Is it of great consequence you should reach there before, my poor girl?" I asked.

"I shall lose my place if I don't," she sobbed.

Of course, I supposed she was going to be vegetable cook at the Monongahela House, and I said I could make it all right.

"No," she wailed, "them parties as expect me won't take no excuse. They'll git someone else into the place."

We all felt sorry for the poor thing's distress, and I assured her she might get a better position in another locality.

"That talk is N. G.," said she. "I'll have ter git back ter New York ter git another chance; there's no biz doing to Pittsburgh."

Then I ventured to inquire which branch of the culinary art she practiced.

"Why, I'm an actress," she replied.

The back of the seat hit me a severe clip behind the ear; but I rallied and faintly murmured:

"An actress?"

"Yes, I am. An' I'd be Stalacata into the Black Crook to-morrow night if it wan't for this darn snow."

"Are you a vocalist?"

"Never mind yer French. I'm the boss when I kin show me legs. Stag them for Stalacata."

She raised the ante then and there; I saw—passed and called—the porter, to bring me a pail of snow in which to rest my fevered brow. And a few months after, when some speculators got up a show at Niblo's Garden, in which Adam, Eve, both the kids, and a variety of variety angels figured, behold, there was old beef-to-the-heel, escaped from the snow-drift,

waving a hand and a bandaged foot and a John Sullivan arm at me exclaiming:

"A-grouch a-grouch; to A, don't fight. The snuff-bag—the snuff-bag!"

If a man goes to another town or another part of the town, and becomes the father of a child—what relation is that child to his wife? That's a question a lady of my acquaintance is asking. She don't mind whether she is going to be an uncle or an aunt. Still, she appears to be pleased with the prospect, but as the hymn-book says:

"Every prospect pleases,
And only man is vile."

I know a most estimable woman, the wife of an actor, and in some disengaged moment of his life he became a parent. The mother of the child distilled maternal duties and dumped the little thing among hired nurses. The wife heard of it, had an interview with the party of the second part, and assumed the care and responsibility of rearing the undesirable infant. She has had no children of her own—had long proposed the adoption of a child; so the husband agreed. He had been separated for a year from the transient affection that had produced the result—where the result was he knew not—neither did he care. So, when a toddler appeared at his domestic hearth he complimented his wife on her selection and became very fond of the little thing.

One day he contemplated the child and said carefully:

"By the way, Cleopatra, did you ever inquire as to the parentage of baby?"

"Why, certainly; it's mother was Mrs. —, and you are its father."

The poker that stood by the dining-room fire was not any stiffer than the actor man who laid on the dining-room rug. She knocked him out. But to this day the poor baby holds her own, and will live to be a charming, happy woman, in consequence of another woman's finding out what her duty was to her husband's children. But that story didn't settle the question of relationship. Will some one answer my friend Mrs. P. in time for her to define her position?

The Gusher has encountered a camera again, and come off second best. This time the artist and antagonist was Stewart of Hartford. He has gained a national reputation as a photographer, and no theatrical light strikes to head of sloop navigation without visiting his rooms and getting a cart-load of pictures. He's a bold man—a confident man. He contemplated the nor'west side of me and said he could do it. I discouraged him. I recapitulated the sad experience I had had with Mord and Dana and the rest of 'em. He smiled as one on whose banner Victory was not only perched but screwed on. I yielded so gracefully that the picture is one of unstudied ease of attitude. But Susan Ballotbox Anthony! How that intellectual frontispiece of mine took it—nobody knows—but the punishment that landed on that mug. Oh my! Oh my!

I got a proof—a fourth proof with a letter, asking how many I wanted of 'em. And I wrote him back that the first man who asked me who that picture represented I told, "Mr. Maybee, who was murdered in a barn." (He believed it.)

To the next one I replied: "The party that murdered Mrs. Maybee in a barn." (He took it all in.)

Now I send it over to you, if you will accept it as a picture of the barn in which Mrs. Maybee was murdered. I'm satisfied, and will take a hundred at once. I've been accepted, in that photograph, as the victim of a brutal murder—as the perpetrator of that brutal murder. Now, if it will pass for the barn, I've got in my possession one of the most useful works of art I ever encountered.

People don't look as they think they do, and I had no idea of my possibilities till I tackled the photograph business. Live and learn. I'm going up to see Falk and down to see Gambler next week, for I'm tired of that diaphanous creature you call your Giddy Gusher.

Professional Doings.

Till's Marionettes go to Europe in May.

Ariel W. Barney is in town in advance of Raymond.

The Salisbury Troubadours are rehearsing My Chum.

Edna Courtney has left the No. 1 Silver King company.

Lizzie Evans is playing to very good business in Fogg's Ferry.

Harry Meech, of the Buffalo Mousies, is in town for a few days.

E. S. Grant is still playing Digby Bell's part of Jupiter at the Bijou.

Robinson's Opera House in Cincinnati closes its season on Saturday night.

Geistinger returned to the Thalia on Monday night, opening in Die Kiedstran.

It is intended to run Ophelia and Eurydice, if possible, to one hundred nights.

A special company is being formed to play Young Mrs. Whitcomb in the South.

Frank Tanshill, Jr., has secured the right to play Fun on the Bristol from E. E. Rice.

Steiner's Operatic Burlesque company is playing to improved business in Pennsylvania.

May Devere, the child-actress, joined Bartley Campbell's White Slave company on Monday.

Digby Bell and wife (Laura Joyce) are much improved in health; but neither is acting at present.

Charles Ford of Baltimore is negotiating with Stetson for the Southern right to the Princess Ida.

Ophelia and Eurydice will go on the road after the run at the Bijou.

Gustave Frohman has returned to the city after an absence of many months. He will remain in town indefinitely.

On Saturday night the Dramatic Festival Association dined Henry Irving in Cincinnati at the Queen City Club rooms.

C. H. Hoffman joined the Tourists Specialty company on Monday. He will play the Conductor in place of F. Eustace.

Leonard Grover is touring Canada with Our Boarding House. Many leagues will separate him from Robinson and Crane.

On Saturday, Paul Allen, of the variety team Lester and Allen, had his hand crushed while on the cars crossing the Brooklyn Bridge.

The armor for The Merry War cost \$400.

The Strangers of Paris has been booked into the Spring of 1885.

Donald Smith has left C. R. Gardiner's Women's Heart company.

Jane Counts and Julia A. Hunt have come to the surface again.

Tony Pastor has begun organizing his travelling company for 1885.

Sydney Remondel has completed his adaptation of a German play for Daly.

Harry Nelson has joined C. R. Gardiner's Only a Woman's Heart company.

Hal Taylor has succeeded John Dingus as advance agent for Annie Paisley.

William Mettger purposes shortly to send out another company in a short play.

The California tour of Fun on the Bristol has been abandoned for the present.

Lillian Brown's rejuvenated Jellities had at last accounts taken the road again.

B. F. Horning has been engaged by John A. Stevens to support Marie Prescott.

Colonel Alton Brown, of Simmonds and Brown, is going to Europe in a few days.

J. K. Tillman's new play, Linwood, will shortly be produced in Boston. Frank Curtis will take it on the road.

Belmont's Bride, rewritten and revised, and under a new title, will probably go on the road again about Easter.

H. W. Hettiger, late with No. 3 Pop, has returned to town. He received much praise for his work in Pop.

Colonel Gray, of the Southern California circuit, left for home on Monday night, having finished his Eastern business.

The Langtry engagement at Niblo's Garden has been extended to Feb. 25, the original contract going to the 16th only.

Mary Anderson offered to buy off Lawrence Barrett's time at the London Lyceum, but Mr. Barrett declined the offer.

Several changes have been made in the stage staff of the Madison Square Theatre. They took effect last Saturday night.

A streak of bad business in Fall River, Mass., last week, decided Nat Goodwin to place that city on his proscribed list.

Florence Gerard is a native of this country, and played under Stetson's management as a serio-comic in Boston years ago.

Daisy Ramden is with Sanger's Bunch of Keys company. "Miss Ramden," a sister, is billed with the Girl I Love company.

Henry Holland will not go out with Frank Evans to play in Truth. He has joined W. J. Florence for the remainder of the season.

The new opera house being erected in Madison, Ind., is being modelled after the style of Havlin's Bijou Theatre, Cincinnati.

Frank Daniels and Jennie Yeaman have become in some way mixed up with Athol's Bad Boy companies. They are to be starred.

McCaull's Comic Opera company left Brooklyn on Monday evening for Albany. They then go to Chicago by the West Shore road.

A Haverly minstrel created a sensation in an Erie (Pa.) church on Sunday evening last by sweetly singing "Nearer My God to Thee."

Agent Rehan, who recently dislocated a shoulder by slipping upon Erie's icy sidewalks, is being cared for by his sister, Mrs. Oliver Deed Byron.

The Misco Humpty Dumpty company, reported to have disbanded through bad business, is still on the road, filling dates in Georgia.

D. W. Van Duren, who has been playing Philosopher Jack in the Lights o' London (Central) left the company at Scranton on Saturday night.

T. Henry French has been confined to his room at Delmonico's for three days with a slight fever. He is able, however, to attend to business.

The advance sale for the first performance of The Alpine Roses was larger than for any first-night known at the Madison Square since Hazel Kirke.

Caroline Hill and Lewis Morrison are playing in The Ace of Clubs at the Globe Theatre, Boston. This play was adapted by A. R. Cassara.

The Langtry management has adopted a three-sheet poster, at the top of which is emblazoned the crest and coat-of-arms of Albert Edward, Prince of Wales.

Manager James E. Fennessy, of Heck's New Opera House, Cincinnati, has improved the seating capacity of his house by the addition of a hundred newly patented chairs to the balcony.

A prominent clergyman in St. Catharines, Ont., gave Puck's Bad Boy such a rating that people stayed away from the performance. These denunciations generally have the opposite effect.

Chizola, now in London, has made an offer to play the Callender Minstrels at Drury Lane Theatre immediately after the present season. It is doubtful whether the offer will be accepted.

The strong competition of the West-side Chicago theatres in securing attractions that have played at Hookey's or the Grand makes it possible for one of the theatres to open with a stock company next season.

Lilly Lee, of the Jefferson company, returned to town on Tuesday. R. L. Dowling Jefferson's leading man, is staying with his people in Washington. He is shortly to be married to a lady in this city.

The Boston Theatre White Slave company closes a seven weeks' New England tour at Chatham, Mass., on Saturday night. Manager Falls then conducts the Boston Museum company over the same circuit.

W. H. Kelly will take his Duds to California in the Summer. Mr. Ferguson intends to keep on with the Friendly Tip for at least another season. It had been reported that he would shelve it and try something else.

Frank Hardenburgh has been out of the cast of Daly's travelling pieces lately, Harry Rainforth taking his place. Daly's company has not been doing very well this season. Rehan's company is having much better business.

On Friday, at Franklin, Pa., George Vandenhoff, Jr., of Rehan's 7-20-3 company, had a narrow escape from death by hemorrhaging. He was taken ill at the supper-table, and for a time his condition was critical. He is recovering.

Logan Paul has been engaged to play the Yankee in the open Uncle Sam at Thomson Feb. 25.

Edward E. Rice has notified all people in his employ that he is leaving his residence for the road and New York City for some time, and will have them all filled up by March 1. This is a counterblast to Miles and Barton's manifestos.

William Ramsey has been engaged to play leading business with Mrs. Langtry for six weeks. Otto Shinner, of Lawrence Barrett's company, will probably succeed him. Mr. Shinner, who has been a long time with Barrett, is a fine actor.

T. Henry French informed the Mimes yesterday that the stage manager for the opera, Falia, would arrive from England about Friday. The models and costumes are already here, and the place will be put in rehearsal at once.

Stephen, the librettist of many of Solomon's operas, has started a dramatic paper in London, called The London Dramatic Times. Writing to a friend here, he says he intends adopting American fashions in conducting it. The office are at 52 Fleet street.

John P. Smith will start again in April, this time with a funny piece, which he considers the public exponent, when they see his make-up. The piece in question is called Between Two Fires, and is by Maggie Hamill. Mr. and Mrs. Davidge will play the leading parts. Eleanor Morris will also appear.

W. H. Lyall and company played in Minneapolis for a few days on their way to Madison. The company comprises W. K. Hamilton, Joseph Frawmer, Edwin Barber, Henry R. Wilson, Charles Kilday, A. H. Dabson, C. Barrenger, Blanche Mortimer, Annie Doughton, Emma Fortman, Florence Webster, Edith Croilan, Mrs. Thompson, W. H. Arnold, male artist, and Thomas Barry, business manager.

Gasperous, Milwaukee's new comic opera, was produced on Saturday evening, Jan. 24, at the Theatre on der Wien, Vienna, and scored a success. The opera is in three acts, and the libretto is by Zell and Goren. The first performance was witnessed by representatives of most of the leading German and Austrian theatres, and at its close over forty contracts for its production in other cities were signed by the company.

On Monday last the management of the Third Avenue Theatre passed from Mr. and Mrs. McKee Rankin into the hands of C. A. Stevenson and Frank Curtis. Spencer H. Cone, who has been business manager for his sister, Kate Claxton, is now treasurer of the house. The policy of the theatre remains the same. All contracts and dates booked for this season and next will be carried out. The management report satisfaction at the business done this season.

The Eden Museum in Twenty-third street is being rapidly completed, and Mr. Wilburth hopes to open by the 15th of March. Most of the rooms just now present a striking resemblance to a warehouse or a dressing-room. Arms, heads, legs and trunks lie around in startling confusion. Over six hundred have already arrived from Paris, including those at Blumfeld, Empress Eugenie, Queen Victoria and Prince Jerome Napoleon. A grandest festival will be a cult and concert hall.

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Arrangements are now being made and

will soon be completed for the establish-

ment of MIRROR depots in Munich, Rome,

Florence, Naples and other European

cities where there are numerous English

and American colonies, and in Melbourne,

Sydney and Adelaide, Australia. The

particulars will shortly be published.

We are confident that this new departure

will enlarge the scope of THE MIRROR,

and also redound to the credit of the

dramatic profession of this country, by

spreading abroad its enterprise, magnitude

and progressiveness.

Lotta Triumphant.

The tide has turned in Lotta's favor

across the ocean. The London critics

have suddenly discovered that she is a

comedienne of rare abilities, and they are

making up for the manner in which they

slated her Musette by unanimously and

emphatically endorsing her performance

of the Marchioness in The Old Curiosity

Shop.

The English papers are also beginning

to admit that Lotta's first appearance

was ruined by a ruffianly clique, organized

by the manipulator of a rival attraction. A

repetition of this villainous scheme was

prevented by the manager of the Opera

Comique, "Carada," the clever para-

graphist of the *Referee*, says: "Thus or-

ganized opposition—I have not the slight-

est doubt it existed—breeds organized

support, and the theatre runs the risk of

being converted into a bear-garden."

We congratulate Lotta on her signal

victory over press, public and a business

rival who stooped to a treacherous, un-

scrupulous device. She has put the Phil-

istines to flight.

Hopeful Signs.

It has been discovered at last that all

the agencies in the world cannot super-

sede shoe-leather as the best material to

"progress" upon; nor can all the ingenuity

of stage managers, actors, painters, car-

penters, bill-posters, and backed by news-

paper catanets of applauding adjectives,

make a good play out of a bad one.

To these ends imposing syndicates and

"gifted" individuals have been for some

time at work in all parts of the land, and

yet they have been constantly encounter-

ing Waterloo defeats. At so desperate a

point had the workers arrived that less

than two months ago a leading daily jour-

nal stated that "the extraordinary posi-

tion in which we were placed might be

estimated when we reflected that of eight-

teen theatres open in New York three

only were doing American work." And

now we find on the same record that at

the close of January in the same night

there were played here at thirteen theatres

American dramas.

These having, we may say, been fairly

passed upon, auger an advance in the

it will receive fair and judicious consid-

eration and be so constructed as to elicit

the claims of first deal and establish on a

sure basis the rights of American authors,

including American dramatists and all

kindred dealers in intellect and promoters

of true nationality.

Personal.



CAMPBELL.—Barley Campbell, author of

the most successful American play that has

been produced in New York since The Bank-

er's Daughter—which the above is his bloom-

ing picture.

PITNEY.—Annie Pitney has been playing to

big business in the South.

THOMPSON.—Captain Alfred Thompson has

taken a studio on Broadway.

MARTINOT.—Sadie Martinot will, after all,

visit Australia with Dion Boucicault.

NOLAN.—Milton Nolan opens a two weeks'

engagement in Chicago on next Monday

night.

FETTER.—The Louisville society lady, Selma

Fetter, is doing very well in The Strangers

of Paris.

McCALL.—Lizzie McCall was engaged on

Monday, at short notice, and joins Dion

Boucicault.

AYLING.—Herbert Ayling will not be a

member of Robson and Crane's company next

season.

DAVIS.—Maria Davis displays much versa-

tility in Confusion and Distinguished Foreign-

ers.

WHIFFEN.—Despite reports to the contrary,

Thomas Whiffen and David Belasco are good

friends.

BOOTH.—Edwin Booth will begin an en-

gagement at the Fourteenth Street Theatre on

March 25.

MARSH.—Frederick Marsh has entirely

rewritten his play, My Chum, for the Salisbury

Theatricals.

BEAUDET.—Rose Beaudet popped into view

again in The Merry War at the Casino on

Monday night.

ROSENFELD.—Sydney Rosenfeld is to be

found daily in E. E. Rice's offices. There is

a calm after the storm.

ARONSON.—Rudolph Aronson's March, in

The Merry War, is one of the most attractive

features of a fine production.

BURKE.—John M. Burke (Arizona John) has

at last written a biography of Buffalo Bill.

The agony is over.

RUSSELL.—Annie Russell played Hazel

Kitts for the first time on Monday night, mak-

ing quite a success of it.

JEWETT.—Sara Jewett is going to San Fran-

cisco to play in That Man under John A.

Stevens' management.

HAYLIN.—Manager John H. Haylin, of

Cincinnati, has been ill during the past week,

but is now convalescent.

DE GARMO.—C. P. De Garmo has returned

from England and now represents the interests

of A. S. Seer, the printer.

LONSDALE.—H. B. Lonsdale, late of the

Standard, has been engaged by Stetson to

manage a Confusion company.

DREW.—Mrs. John Drew, Jefferson's chief

support, has returned to her Philadelphia

home, the tour having closed.

CURTIS.—THE MIRROR wishes to thank Mrs.

M. B. Curtis for two capital pictures of her-

self in the chapter of Camille.

HILL.—Barton Hill will appear at the New

Park Theatre with Agnes Booth for a run of a

month, after the Boston engagement.

STETSON.—John Stetson is again in Boston,

this time to look after his Ace of Clubs com-

pany. He expects to be back shortly.

KRUGER.—Jacques Kruger has been loaned

by Tony Pastor for a few weeks to Nat Good-

win. He will open with the star Feb. 13.

SANSON.—Nellie Sanson returns to England

on the Galia this week, after a four months'

visit to her sister. She will fulfill an engage-

ment in London.

MURRAY.—Dominick Murray received a big

ovation at the People's on Monday night when

he appeared on the stage as Jagon in The

Strangers of Paris.

FRANKAU.—Joseph Frankau, sublet from

the Madison Square, has done so well in Con-

fusion that he has received no less than four

offers for next season.

DIXON.—It is said that Harry Dixon's am-

bition aims at legitimate comedy. He will

never shine in it, despite his talents, until he

refrains from gagging.

PAUL.—Howard Paul writes us that he will

leave England in a few days for a tour of Italy

and Algiers. He returns to London in April.

The Usher.



In Usher. The ladies call him, sweet. Love's Lane's Lane.

A report reaches me that Henry E. Abbey will be the director next season of a syndicate formed to establish a strong stock company in this city. The plan in view is to do everything on the highest artistic plane. As my informant seriously adds that "Mr. Edwin Booth has consented to act as leading man for three years," and that "the Star Theatre is being negotiated for at an annual rental of \$75,000," the rumor may be set down as being what John Stetson would term "a canard." Besides, the word syndicate fairly stinks in the nostrils of profession and public. No organization with that appellation will ever do anything in a theatrical way.

On dit that the members of the Separation cast will be given a spread at the Hotel Dan on Sunday night. A few friends of the donor will also be invited.

Speaking of Separation reminds me that Mr. Campbell and the Union Square management are preparing to send a company out to play it in the large cities during the Spring. Campbell's wisdom in retaining a proprietary right in his exceptionally successful piece appears in the large profits that will accrue to him from the start. It should make a small fortune on the road.

"I am pleased with the treatment the press has given Separation," said Bartley Campbell the other day. "Hitherto William Winter has abused my plays, or dismissed them with a few lines of sneering contempt. I never objected to honest adverse criticism, but silence is a thing that cuts a dramatist more keenly than anything else. Mr. Winter, in dealing with Separation, was respectful and critical. He reviewed the play from an ethical standpoint, which was just what I desired. Although he did not give unstinted praise I was for the first time satisfied with the *Tribune's* attitude toward me, because the article in question was candid, fair and exhaustive."

"The daily *Times*," continued Mr. Campbell, pursuing the same subject, "is a great favorite with Shook. He swears by it. I told him beforehand that its so-called dramatic critic would pitch into Separation—and he did. Of all the papers published in New York the *Times* was the only one that could find nothing good in the new piece. But what else could you expect from a porous little pig who makes the *Times* say that the great Sardou is not a favorite of ours, and who asserts that America has never produced a dramatist? What does he call Conrad and John Howard Payne and the number of early dramatic writers whose works have gone into the burning literature of the stage? The arrogance of this feeble little chap is nauseating. He ought to be complained of by somebody; but then his connection with the editor of the *Times* is of such a close nature that I suppose it would be useless."

The members of Wallack's company, I am told, will not go on the road, as has been their wont, next Summer. The reason given for this is that Rose Coghlan proposes to go to England for a vacation, and the Gov'nor doesn't deem it advisable to let his people tally forth without the leading lady.

Edward Sothorn is in town. He has an original farcical comedy which he will endeavor to get produced here next season. The veteran Mrs. Vincent, of the Boston Museum, and Joe Haworth, of McCullough's company, have read the MS., and endorse it in unqualified terms. Haworth, by the way, will essay Ingomar at the Saturday matinee in Brooklyn. The young 'un is climbing up.

Emma Latham is undaunted by her Star Theatre experience. On the contrary, she is quite content with the result. "I lost money," said she, "and the critics slated me, but I made an appearance, and that was all I wanted. Now I propose to go on the road with a new company and a new piece. I shall start early in March." Miss Latham's acting may not be worthy of admiration, but her pluck assuredly is.

Mr. H. S. Keller, a gentleman who occasionally contributes to this paper, asks me if he may be allowed to endorse a little. He says that as *Our Mary* is cutting a wide swath

in foggy London, he offers to the readers of *The Mirror* the following product of his pen:

MARY ANDERSON.

Thou art and wilt be queen of Tongue and pen,
Thou art and wilt be queen of Western sphere;
And out of thee hope to draw our literature's art,
And sweep aside the rules we loved so dear!

Should be our eyes before thy feet,
Doubtless our lips in sight of thee, I own;
No English stage e'er knew such splendid grace,
As claimed by thy rare presence, Tongue Queen.

I would respectfully suggest to Dr. Griffin that this would look well on a quarter-sheet hanger, with the name and coronet of some "Dook" attached. No charge for the hint.

A well-known comic opera prima donna was present at the first performance of *The Alpine Room*.

"Dear me!" she exclaimed, drawing down the corners of her mouth, when the curtain had fallen on the last act, "my ma said before I came that there would be a gun used in this play. Had I known that there was a Count in it whose motives were suspected to be immoral, I should certainly have stayed at home!"

It won't take the piquancy from the little lady's exclamation if I explain that she hasn't got a ma, and that I have seen her in several opera bouffes of a somewhat "bliss" flavor. But, really, Mr. Malory is falling from grace. Not only has he produced a play that is shockingly bad, but one that is badly shocking. Just think of it! Tom Whiffen has to say "d—!" What will become of a man who is forced to utter such a horrible, demoralizing word seven times a week?

Robert Buchanan, author of *Storm-Beaten*, is also responsible for *Lady Clare*, now in rehearsal at Wallack's. He stoutly claims that it is original; Londoners who have seen the French drama, *Le Maître du Forge*, as stoutly assert that it is a case of plagiarism. As several people, Stetson and Mr. Henderson included, have translations and adaptations of the French piece and are going to do them shortly, Wallack is likely to be disturbed in mind. If *Lady Clare* is a plagiarism he cannot protect it; if it is really original but bears a striking resemblance to the other piece, he cannot interfere with them, although they cut the ground from under his feet. So you see there are two horns to his dilemma.

McKee Rankin, his wife and his company are in the city this week, taking a siesta until Monday, when they fill a date in Philadelphia. He is delighted with "Gabe," both the piece and his part. "The proof of the pudding," said he to me, "is in the eating, and the proof of the attraction is in the receipts. At the Third Avenue Theatre they picked up night after night. In Baltimore, last week, we began with a small house, but each evening the audiences increased and by Saturday we could scarcely accommodate 'em. I have made many alterations, and Gabriel Conroy is now in splendid working shape. My wife, Mr. Bryton and myself have made hits."

Last week, at the tail-end of a notice of Separation, the types made me say that it was "fairly acted." Perhaps the compositor is a kleptomaniac who steals truthful words and puts in false substitutes; perhaps the proof-reader was temporarily blind; perhaps the artist who superintends the "revise" department had a crook in his elbow all day, or perhaps my fat hadn't quite recovered from a recent attack of remittent fever. However that may be, I wrote (perhaps not distinctly, but I remember it distinctly) that Separation was fairly acted—which certainly makes a decided difference.

Earl Marble was in the city Monday, having come on from Boston to attend to some business of a professional nature. Mr. Marble is an industrious man. He edits the *Folio*, a large musical journal, corresponds with several papers from the Hub, and finds time to write poems, songs and comic opera librettos. One of these latter, called *Furlan Days*, is finished and is under consideration at the Bijou. The music is by a talented young composer who has had experience as a director of orchestra.

If you want to see a genuine haunted man, go and see Richard Mansfield in *Alpine Room*. The ghost of Baron De Chevalier has laid its bony hand upon him. I fear, from present indications, he will never escape from the grasp of the old Parisian rube. In his walk, his talk, his gestures and his facial expression Mansfield shows how completely the ghost has got possession of him. He'd better buy a philter at once to exorcise this evil spirit.

A New Circuit.

Metz Brothers, P. H. Lehman, S. M. Hickey and Mrs. Lohnd will meet in this city to-day (Thursday) to arrange the details for a new theatrical circuit for New York State. The Metz Brothers are acting as local promoters of the scheme, and have already received several applications from managers to join it. For some time the need of such an association has been felt, great inconvenience being experienced by travelling companies on account of the broken and "ragged" state of the interior New York circuit.

One continuous and progressive route will be adopted, and the present irregularities and expense avoided. A headquarters will be established in New York City; thus, instead of communicating with each manager personally, combinations can be made arrangements with one agent, who will be in a position to negotiate on behalf of out-of-door managers.

This will not affect the advance agents, but will effectively bar out poor attractions, and

special war will be made against places. When in working order, it is intended to affiliate with other circuits, and if success attends the movement, it will probably revolutionize the present system.

The theatres at present subscribing to the project are: Leland's Opera House, Albany; Griswold Opera House, Troy; Wisting, Syracuse; Grand Opera House and Academy of Music, Rochester; Academy of Music, Oswego; Academy of Music, Buffalo; Utica and Amsterdam opera houses, and several others.

Not Written by Salmi Morse.

On the Yellowstone, a spectacular drama by R. M. Daggett, editor of the *Virginia City* (Nev.) *Enterprise*, will be produced at the Cosmopolitan on Monday next.

"You see I am hard at work in the graveyard," said Miss Blackburn, the new lease, to a *Mission* man. "Not content with consigning me to a tomb, somebody has reported that my play was written by Salmi Morse. The lie must be drawn somewhere, and I greatly prefer to see Mr. Morse on the other side of the fence. However, I am here to succeed, whether the odds be in my favor or not. The rehearsals are entirely satisfactory, and my support everything that could be desired. I am going to create a sensation with my spectacular effects, especially the geyser scene. Even if the Yellowstone does not prove a magnet, I have other attractions to fall back upon."

Collapse of a Pop Party.

Rice's Pop Party No. 2 suddenly popped into town on Sunday. W. H. Fitzgerald, an indifferent comedian, was at the head of the company. Among the members were Louise Dempsey, J. C. Kenny (conductor) and Alice Vincent. An unfortunate blunder was made in starring Mr. Fitzgerald, who by no stretch of the imagination was entitled to any such prominence. When No. 2 ran across the orbit of the Mackay-Castleman party there was confusion. Audiences reproached the provincial managers with deception. Very stern people inquired: "Who is—Fitzgerald? Where's Mackay and Castleman?"

Then the company struck the region of blizzards, and the party was badly "left" on a long succession of very cold days. Receipts dropped with the mercury, and salaries were frozen. Some weeks ago the business manager and other members were discharged to reduce expenses. Expenses were certainly reduced, but business kept pace with the reduction. The regular route was dropped, and August Vothburgh bent his tireless energies to the hop, ship and jump plan. Fitzgerald took charge of the receipts, which was further dismay to the company. He wears gold-rimmed specs with the cuffs curled about his ears, and in dress and air suggests a new-fledged priest. To the indignant company he would give neither salary nor explanation. On last Friday night (at Horrellsville), as a last resort, a member of the company had the unrelenting manager arrested. He pleaded that he was penniless, and rather than see a date lost the plaintiff let up on him. The last date was Port Jervis, Saturday night.

There is talk of reorganizing the company for a raid on Buffalo, Rochester, Syracuse, Albany, etc. It is needless to call the attention of managers of those cities to the status of this particular Pop, and therefore there is little danger of interior New York audiences being imposed upon. Fitzgerald Pop is as inferior to Mackay Pop as Jersey cider is to Piper Heidsieck.

Miss Gerard's Accident.

Miss Gerard has been unable to appear at the Fifth Avenue since the early part of last week, owing to an accident. She was going down the steps of her house, and conscious that it was slippery, was taking the utmost precaution, but apparently without avail, as her feet went from under her, and she fell, severely spraining her knee and back. She has suffered much pain from the accident, but hopes to reappear before the end of the week.

Her absence has been much deplored, especially by Harry Dixey in the *Force*, Distinguished Foreigners. In fact Mr. Dixey thought of asking Mr. Stetson to take it off until Miss Gerard was able to appear again.

Stetson's Plays.

Gus Piton informed a *Mission* man yesterday that everything is now ready for the production of *Princess Ida* on Monday next. There has been no change in the cast as originally settled upon. Two companies will be sent upon the road with the opera after it has run a little time.

Confusion is playing to big business, the advance sale being grand. It goes to the Comedy Theatre Monday night. The sale of seats at the latter house opened Monday morning, and within one hour a thousand dollars' worth had been sold.

The Act of Clubs, which was produced at the Boston Globe on Monday night, Mr. Piton declares to be the best melodramatic hit of the season there. It will shortly be produced in New York.

Busy Mr. Stevens.

"You may wonder," said John A. Stevens, "at the extent to which I am embarking in the travelling company line; but next season I shall have—if all goes well—six or seven companies on the road, besides a stock company at the New Park Theatre."

"Why a stock company at the New Park?" "Well, I found, very soon after taking the lease of the house, that it would never pay as a combination theatre, although some very excellent business has been done here, notably by the Truchsesses. If I could secure the original cast of any successful play I think it would draw, but not otherwise."

"Then you have no idea of returning to the neighborhood of the old Windsor?" "Yes, I have; I am about to rebuild within a few feet of the old site, and then I will run two theatres."

"Will you retire from the acting department yourself?" "Temporarily, as I shall devote all of my time to new plays and management. You know, I have several important stars on the road."

"Sara Jewett is under your management, is she not?"

"Yes; she succeeds Jeffreys Lewis at the Baldwin Theatre, San Francisco, appearing in *That Man*, retaining part of Lewis' company. Agnes Booth will go to Boston with the same play after this week, and then returns to the New Park, where I will run *That Man* for a month."

"Is Miss Lewis' California engagement successful?"

"Very. She produced six plays, *The Ruling Passion*, *Obtuse*, *Princess Ida*, *Le Maître du Forge*, *Dictionary* and *Camille*. She toured shortly for Los Angeles for two weeks, and will make a tour afterward with an increased company. Upon her return to San Francisco she opens at the Grand Opera House, representing the entire repertoire. Marie Fremont takes the road next Monday in my own play, *A Woman's Revenge*. Miss Grogan has left my management."

"How many plays of your own composition are being played?"

"The *Ruling Passion*, *Princess Ida*, *Le Maître du Forge*, *A Woman's Revenge* and *Camille*. The *Princess Ida* is in Buffalo N.Y. hands. Then I am finishing *The Camerado* and others. My plays are American, by an American author and played by American actors."

George C. Mils's Position.

Lester Ross, the representative of George C. Mils, called on *The Mirror* yesterday to talk over his star's prospects.

"Nothing grieves Mr. Mils so much as the statement, constantly affixed, that he desires to make capital out of his connection with the ministry," said Mr. Ross. "The fact is, he did not leave the ministry to join the stage."

"Then how did the change come about?" queried the reporter.

"Well, for a long time Mr. Mils's religious views had been undergoing a change, and about October, 1891, he tendered his resignation to the Chicago diocese. They positively declined to accept it, although he frankly stated his position. Then he preached a sermon on the Future of the Church, which was extremely heterodox. The diocese were then only too anxious to accept his resignation. I was very well acquainted with Mr. Mils, and had many interviews with him. He had special inducements to enter the field of journalism, and it was only after pressure upon the part of friends, who predicted a bright future, that he resolved to become an actor. For many years he was a close Shakespearean student. He has essayed no characters but those he has long considered, and he brings to the profession a fine figure, youthful fire, and trained intellectual facilities."

"What piece has he attempted up to the present?"

"*Hamlet*, *Macbeth*, *Richard III.*, *The Fool's Revenge* and *Othello*. In the latter play he alternates *Othello* with *Iago*. He will soon present a new play, *Napoleon*, which is being written for him."

"What is Mr. Mils's age?"

"He is about thirty-two. The only thing that has marred the pleasure of his tour has been the idea that he would descend to use his last calling as an advertisement. The season has been very successful."

Gale and Spader's Agency.

Dramatic agencies are keeping pace with other things theatrical, and numerous offices are now the rule with managers and agents whose business is becoming extensive. A *Mission* reporter was yesterday contacted over the International Agency recently opened by Messrs. Gale and Spader, at 12 West Twenty-third street. The office is under the direct management of Joseph A. Galick. The building is leased for ten years. The four upper floors are used by the firm and other people more or less connected with the profession. There are two entrances to the agency and parlors, each staircase being handsomely carpeted, a marble index-board at the entrance serving as a directory.

The first floor is used as a general office, with private rooms for managers and partners. A Western Union telegraph office is attended by an operator at all hours, boys being in waiting. A telephone is also placed at the service of patrons, and three pages in uniform attend the various floors. Managers can be had, and all post office business transacted, a waiting-room being provided for those having business at the office.

On the second floor there are two reception-rooms and parlors for the use of managers and artists, who may privately enter into all arrangements, having desks, stationery and every convenience provided. The National Printing Company of Chicago has its Eastern office on this floor.

J. B. McElrick and Co., the theatrical architects, occupy part of the third floor, the remainder being set apart for dress-rooms. The fourth floor is occupied for records, statistics, and general business of the firm, and the companies and theatres which they manage. Every room is handsomely furnished and equipped. Light, air and ventilation have been secured, and each floor is fitted up with sanitary conveniences and dressing-rooms. Telegrams, telephone messages and every branch of the postal department are offered to professionals, managers and others desiring facilities, and the proprietors are open to every branch of theatrical business. They control the Comedy Theatre on Broadway. They informed a *Mission* man yesterday that they would have two city theatres next season, one of which they would run as a combination house, and in the other produce plays with their own companies.

The firm is expanding \$2,500 on the Comedy Theatre, and will put in eight additional boxes. All the dramatic and daily papers are taken at the rooms, and actors and managers are looked for engagements and don't wait on charge. Rooms are made, and contracts drawn for getting, scenery, costumes, or anything pertaining to the formation of dramatic or operatic organizations. The management also treat for the purchase, partial or otherwise, of plays and dramas.

An Every Night Scene.

The line reached to the sidewalk, and yet all the seats were sold. A rising star (under sea) was the attraction. Bobbing against the rail was a bustling company. He glowered upon a red-headed youth and thundered, "What do you want?" "I've come to collect a bill," was the almost inaudible reply. "Take your place in the line or I'll hand you over to the police." Then approached a trembling gentleman whose pallor shone through his whiskers. "What do you want?" yelled the buster. "I want a seat, and I'm not particular about the price." The fierce buster melted. "Step this way; I'll see that you are suited." The speculator drew forth his well-thumbed diagram, and in less than fifteen seconds the victim had paid three dollars for a one-dollar seat in a back row.

—Frank Tannehill, Jr., and D. D. Bodell have bought Fun on the Bristol from E. E. Rice for a period of one year, paying for the right \$1,000. Mr. Tannehill plays the Widow O'Brien himself.

TELEGRAPHIC NEWS.

Cecile Boule's Wedding.

(By telegraph to the Mirror.)
Cincinnati, Feb. 4.—Frank Joseph Smith of large fortune, which this city will share the honors of previous nights, opened Sunday night at Baltimore to meet Cecile Boule, daughter of the countess. Cecile Boule has been recently added to the troupe, and under the name of Cecile Boule.

The Silver King at the Grand, Cecile Boule at the Grand, and Cecile Boule at the Grand. The people were all unanimously pronounced some evening.

Frederick Wards, in Richard III., began Cecile Boule's engagement, and secured a splendid debut.

It is among the probabilities that, pending Cecile Boule's engagement, she will be brought out at the Grand before the close of the season's engagement.

Barrett in the Comedy City.

(By telegraph to the Mirror.)
Pittsburgh, Feb. 4.—Frances de Stoddard secured a great success at Liberty Hall on Monday evening. Barrett was at the bar, and was also accompanied by Louis Luman, Marie White, and Ode Scherer, who fully defined the house with their principal. The magnificent stage settings and music, which were given up under the personal supervision of Manager Parks. The audience was large and enthusiastic. The odds were enormous at the conclusion of each act.

In the Comedy, at the Grand, Cecile Boule, a very good opening night. The place is in a magnificent order, the music being very good. The company is a very good one, being fully competent to give the place an effective rendition.

The Academy, as usual, was packed to the doors on Monday evening. *Edly and Spader's* company, a very strong variety organization, is the attraction.

The Museum had its usual large Monday night attendance. An attempt was made last Saturday night by some unscrupulous people to burn the new opera house at Columbus, O. The prompt response of the fire department prevented serious loss.

The Phoenix Theatre still remains closed, although there is some talk of opening the house for variety.

Davenport in the Comedy City.

(By telegraph to the Mirror.)
New Orleans, Feb. 4.—Penny Davenport, in *Fanny*, at the Grand, on Sunday night. Davenport's success is nothing new. There is much intelligent criticism over Miss Davenport's work. Business has increased slightly. Davenport has created a genuine theatrical boom.

Linda Evans opened at the Academy in *Fanny's* Perry on Sunday night. Very good opening done, but at this writing business is very bad.

Annie Shirley had a large Sunday opening at the St. Charles, and there is no possibility of distinction in business. Her popularity as a star has evidently increased. Business was distributed at yesterday's matinee.

French Opera House affairs are still in a modified condition. Cass is likely to get his pick of the company after all.

The Pavilion.

(By telegraph to the Mirror.)
Allentown, Pa., Feb. 4.—The Pavilion opened on Monday night at the Academy to a packed house; business excellent. The advance sale for the week indicates crowded houses nightly and at matinees.

Hillsborough.

Buffalo, Feb. 4.—Miss David White, the Rajah, brought out a very good house at the Academy of Music, Monday night. So did Miss's Fan on the Island party, who are at Wallack's.

The Devil's Auction, at the Music Hall, had a very fair house. Toward probably had looked a large one in a smaller house. The *Whirlwind* of Harry Winter's production, which, as entitled at the Adelphi, proved strong enough to push the house on the opening night.

HARTFORD, Ct., Feb. 4.—The new comedy Cass Williams played to fair business, Monday night, at National Opera House. An Irish Minister, in one of the finest interpretations ever given as an actor. Cecile Boule opened at the American Theatre to large business.

PROVIDENCE, R. I., Feb. 4.—Penny and Linda's company, in *Fanny*, opened at the Providence to light house business. Linda remains closed until 18th. G. T. Wray is confined to his room at the hotel with a slight cold.

ALBANY, Feb. 4.—Barry and Fay, in *Edly and Spader*, at Liberty Hall, Monday night, to a light house business. Tuesday evening much larger house. The McCall Opera company took the town by storm. Edgar Graham was given Monday night, at Music Hall, to a large audience, and on Tuesday evening there was standing-room only.

Professional Delays.

—S. P. Newman has been engaged to transfer to No. 1 Queen's Lane Mansfield's company.

—J. C. Kenny, conductor with the late Pop No. 2, departed last night for New York to conduct a concert party for a few weeks.

—Frank L. Venable has been engaged as business agent for Charles Tannan. The latter will produce a new play at Fanning on the 15th of the present month.

—John Matthews used fifty words for the use of a black cat in the *Coleridge*. A very slight acquaintance passed over and asked him to have a sign. "Sir," said the actor, indignantly, "I am a gentleman—I don't!"

—The *Alpine Room* is the first play ever produced at the Madison Square Theatre which has not received rehearsal after the first performance. Owing to the hurry-rush in the first act the piece will only be played in the week stands when it is sent on the road.

—Ground will be broken for the erection of the New Grand Opera House at Richmond, Pa., the early part of March, weather permitting. The contracts for work and material have been awarded to different parties in the city. G. C. Archibald will have control of the new house. The theatre will be on the ground floor, with a seating capacity of 1,500. The stage will be of large dimensions, equipped with complete sets of scenery, and the dressing-room accommodations perfect in arrangement.

FOURTEENTH ST. THEATRE.
 Broadway and 14th St.
 Proprietors and Managers
MR. J. K. HENRY.
 Every evening at 8 o'clock.
THE GREAT SINGING CONTEST.
 Monday, Feb. 22.—Singers of the continent, including
JOHN T. RAYMOND,
 and a host of the best and greatest voices.
FOR CONGRUENCE.

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THE POPULAR HOUSE AND POPULAR PRICES.
 The Grandest Theatre in America.
CROWDED HOUSES THE RULE.
 Monday, Feb. 22.
MRS. LANGTRY
 in her new play.
A WIFE'S PERIL.
 No advance in price. Always the same.

MATINEE WEDNESDAY AND SATURDAY AT 2.
 New attraction—**THATCHER, PRIMROSE AND WEST'S MINSTRELS.**

UNION SQUARE THEATRE.
 Buxton & Collins, Proprietors.
 Bartley Campbell's new Comedy Drama, entitled
SEPARATION.

The cast including Messrs. Charles Coghlan, John
 Pausie, J. H. Stoddard, Joseph E. Whiting, Henry
 Chastain, Felix Morris, Julius Magner and Lyndell
 Thompson; Misses Eleanor Carey, Edie Elder, E. J.
 Phillips, Miss Harrison, Gabrielle Du Sauld, Nellie
 Webster and Elaine Willis.

Act I.—On the Hudson.
 Acts II. and III.—Treville, Normandy.
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 Evenings at 8:30. Saturday Matinee at 2.

THEATRE COMIQUE.
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JOHN T. RAYMOND,
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FOR CONGRUENCE.

MATINEES WEDNESDAY AND SATURDAY.
 The Peerless Fun Makers.
SALSBURY'S TROUBADOURS.
 in
THREE OF A KIND.
 A new Farical Comedy by Edward K. Kidder.
 New Songs, Dances, Recitations and Original Troubadour
 Specialties.

RESERVED SEATS, 50c., 75c. AND \$1.

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 Leases and Manager — Mr. Harry E. Amos
 Reserved seats (orchestra circle and balcony), 50c.
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ESMERALDA; OR, YOUNG FOLKS' WAYS.
 The Original Cast, Beautiful Scenery, etc.
 Handsome Souvenirs for the Ladies on Matinees.

NEXT WEEK:
 The Union Square Theatre success.
STORM-BEATEN.

MADISON SQUARE THEATRE.
 24th St. and Broadway.
 Characters by George Coghlan, Lilla von Starnitz,
 Marie Barrington, Mrs. Whiffen, George Clarke, Thos.
 Whiffen, W. J. Lefroyne, Richard Mansfield.

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MONDAY, FEBRUARY 4.
 The grandest and most complete production of Opera
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JOHANN STRAUSS' sparkling Operetta.
THE MERRY WAR.
 by the
McCAULL COMIC OPERA COMPANY.
 Entirely new and magnificent costumes and scenery.
 Arranged especially for this production by Boston.
CHORUS OF SIXTY. ORCHESTRA OF THIRTY.
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50 CENTS ADMISSION.
 Reserved seats, 50c. and 75c. extra. Boxes, \$1.00, \$2.00, \$3.00.
 "America's grandest production of an operetta."
 Every Evening at 8. Saturday Matinee at 2.

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MATINEES WEDNESDAY AND SATURDAY.
 This week.

THE GREATEST HIT OF THE YEAR.
 Emotional Drama in four acts by CELIA LOGAN,
 entitled
THAT MAN.
 Presented with scenery and costumes and an un-
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AGNES BLOTH.
 Popular prices.

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 Splendid feature!
 Standing-room only!
 Shows of laughter, dancing, singing, etc.
 A splendid picture of New England life.
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 Every evening at 8. Matinee Saturday at 2.
 Third Month of the brilliant Operetta Travesty,
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RICE'S OPERA HOUSE COMPANY.
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 Prices, \$1.00, 75c., 50c.; excellent reserved seat, 75c.
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 Two hours and a half of constant laughter and applause!
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 With all the new and attention to
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 Tremendous scenic effects. Grand cast.

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 The Only Opera House in the City.

During the summer vacation will be freshly painted;
 chairs newly upholstered; scenery repainted, and a
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 Will play none but first-class attractions.

NOTICE.
 The contract between J. J. Haggenbuch (proprietor)
 and G. C. Aschbach (manager) having expired Jan. 1,
 1894, all communications for season of '94 must be ad-
 dressed to the proprietor,
R. J. HAGGENBUCH.

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 everything new, all modern improvements, including
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 No finer theatre in the South.
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 Located on Walnut Street, on the
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 Seating capacity, 1,300. Foster's Opera House.

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FISHELL'S OPERA HOUSE, A. FISHELL, Pro-
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 Seating capacity, 800. Good show house; easily acces-
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Niblo's Garden was filled to overflowing last night, when Thomas W. Keene made his appearance in Richard III. The audience was as enthusiastic as it was large, and Mr. Keene was called before the curtain at the conclusion of each act. A powerful, resonant voice and a clear enunciation were the main points on which he relied. Such familiar landmarks of soliloquy and situation in Colley Cibber's version of Shakespeare was eagerly caught at and applauded. *New York Tribune, Jan. 25.*

Mr. Keene's attempt at Richard III. has been seen during the past week at Niblo's Garden. In physical aspect this performance is a success. In mental attributes it is, for the most part, a failure. His locomotive peculiarities suggest the Pantaloon in the pantomime. This Glister imparts himself by means of a shuffling motion of the legs combined with a wriggling motion of the body, so that he appears to be afflicted simultaneously with water, bunions, rickets, heaves and St. Vitus' dance. His enunciation is monotonous, with difficult and obvious effort, kept in a state of elaborate distortion, such as conning his own cunning and lowering ferocity with a pretense of expression of impending spasms. All his movements are not only deficient of high-class distinction, but are exceedingly awkward. His voice, inevitably artificial and monotonous, is, during the earlier scenes of the tragedy, strained to the utterance of a self-conscious, theatrical, stilted diction. The result of this experiment, "moderate" and having a big are about as follows: and off-wise as ever was put forth upon the stage. *New York Tribune, Feb. 2.*

It is among Mr. Keene's qualities that he has a fine, melodious presence and a good, round, manly voice. He plays his parts with that cultured earnestness which, being characteristic of a strong manliness, is called "vitality," and he exhibits in his performance the most accurate proofs that he is a plain human being, like the rest of us, with a hearty circulation and an excellent appetite. The introduction of Mr. Keene to his audience last night was in many features a distinct surprise. So much about and as it turned out, a great surprise. He has been laid upon his "back" and a violent method that some of last night's spectators were in the condition of intensely expecting a disaster, a disaster, in point of fact, there appeared a strange, yet not grotesque figure, with a rather handsome, strongly veiled face, who spoke with a deep, sweet voice, and whose enunciation and modulations were the only thing to call in question. It took some minutes for Mr. Keene to disengage himself, but when he did he was applauded with a capture by his friends, which speedily increased as he moved the rest of his audience. That these latter, on the end of the performance, bestowed upon the star more decided evidence of their delight than he received at the beginning from those who knew him and had come to see him conquer a new constituency, was a fact in question. It took some minutes for Mr. Keene to disengage himself, but when he did he was applauded with a capture by his friends, which speedily increased as he moved the rest of his audience. That these latter, on the end of the performance, bestowed upon the star more decided evidence of their delight than he received at the beginning from those who knew him and had come to see him conquer a new constituency, was a fact in question. A more powerful, a more forceful and a more manly, therefore, conventional Richard of Colley Cibber's version of Shakespeare was eagerly caught at and applauded. *New York Tribune, Jan. 25.*

and experienced control was proved over and over again by the enthusiasm—almost amounting to uproar—of his audience. *New York World, Jan. 25, 1889.*

Mr. Keene offers an effective and interesting performance of Richard III. It is marked by a graceful, picturesque manner, a thoughtful purpose, dramatic feeling, and quick, copious force. The quality of his work in the subdued scenes of the play is unexpectedly good. He is less explosive than many trained and distinguished actors are. His action and his speech illustrate his thoughts. Mr. Keene is a small, well-built man. His voice has a rather large range, has sweet tones in its low register and power in its upper register. His face is expressive. He bears himself admirably, and his gestures are eloquent. He has a clear sense of pictorial effect. His action is bright and rapid, and his transitions are managed with skill. He reads well and with a musical ear. His acting in the first scene with Anne last evening was a masterly presentation of cunning hypocrisy, by way of contrast, his acting in the battle scene was fiery and impetuous. *New York Times, Jan. 25, 1889.*

Perhaps the success of T. W. Keene was the greatest surprise of all. Vague and wordy stories had been told of him. He was said to chew the scenery and carry a cake of brown soap in his mouth to work up passion. He was a terror, a scouter, a leading Bouffes. The result was that the critics who went to see him on Monday night entered the theatre with a prejudice against him. They let it to him in his praise. His conception and performance of Richard are not only intelligent and well-rounded, but instinct with vitality. He plays Richard as Shakespeare wrote him—alternately crafty, lusty and vindictive. He is a Richard that can fight and bite, and yet, when the humor suits him, amiable to the last strokes of a late in a lady's chamber. He is eminently pictorial and fixes the eye with his presence. *New York Daily News, Jan. 25.*

It was an unqualified success that Mr. Thomas W. Keene secured as Richard III. at the theatre last evening. From all points we have favorable reports of this young actor having reached the city that he was given an attentive hearing, and after the first act received a spontaneous approval as to being his head to the same elevation in the character as either Mr. Booth or Mr. McCullough. Mr. Keene has many advantages which cannot fail to push him even ahead of the best actors who have a firm foothold in the city. He has a voice of ample volume, entirely free from the throaty guttural quality that most actors who are in the city possess. In mobility of feature Mr. Keene is far in advance of any of his rivals. His methods are those of a man who has been the part and gives vent to that feeling in a manner likely to show just what Shakespeare meant to show up in this part, an organization, in other words, which possesses the capabilities to feel in sympathy with the naked passions and able to act them in a hundred fold better than the artist who tries to understand them over the midnight lamp. In fact, it is a very long time since so perfect a performance of Colley Cibber's version of Richard has been presented here, or since a star was given so cordial

and emphatic approval as Mr. Keene received at the hands of a critical audience, composed mostly of "old timers," who came to see, but went away with the verdict that he was "the best of them all." *The Morning Journal, Jan. 25, 1889.*

Mr. T. W. Keene appeared at Niblo's Garden last evening before a large audience in the character of Richard III. The tragedy was well mounted, and Mr. Keene had a support far above the average. The audience greeted him enthusiastically, and repeatedly called him before the curtain. Mr. Keene's Richard is fairly worth seeing. In movement and facial expression he is an ideal Richard. His voice is good, and his enunciation clear and distinct, without the trailing of the r and other mannerisms that so often offend the American ear. Keene's Richard is an original Richard. He copies no one. His walk, his gestures, his make-up, and his death scene are peculiarly his own. He fights Richmond with a ferocity that would have lifted the roof of the Old Booby. *New York Times, Jan. 25.*

Mr. Keene possesses the passion, the robustness of mind, the voice, the mobility of countenance that are necessary to a good portrayal of Richard. *New York Herald, Jan. 25, 1889.*

In appearance Mr. Keene is an ideal Richard. He looked the character to the life, with scarcely any need of other stage artifices than dress. His voice is good, and he has a remarkable power of facial expression. His conception of the character of Richard is broad and vigorous, and the sudden transitions which it demands, though strongly accentuated, are regulated by sound judgment and good taste. We congratulate Mr. Keene on having secured an emphatic success. *Daily News, Jan. 25, 1889.*

Never has a more surprised audience left a theatre than that which left Niblo's Garden last night. The occasion of this surprise was Mr. Thomas Keene's performance in Richard III., a performance which for its force and attention to detail has never been equaled in this or any other city. Mr. Keene, of all others, has the closest conception of Richard. He is admirably suited in voice and physique, and gave a most noble performance of one of the most difficult of all Shakespearean roles. It was a great pleasure for the audience to observe a witness with a triumph in a man who has been continually saluted by a certain class of him who style themselves critics, and from an audience which had come expecting to see an ordinary performance. That Mr. Keene has made an impression which time will not efface is undeniable. At the close of the last act he was honored with such an ovation which actors seldom receive in a lifetime at least. Mr. W. C. Hayes has surrounded his star with a support that Mr. Booth and Mr. McCullough may long upon with envy. *The Daily Mirror, Jan. 25.*

Last evening Niblo's Garden was crowded to the very doors by the lovers of Shakespearean plays and old actors of Mr. Thomas W. Keene, who appeared for the first time in this city as a star. His assumption was

Richard III., and he played the role with such force, intellectuality and physically, as to make a great hit. Mr. Keene has an excellent presence, and a full, clear, resonant voice, which he uses to the best advantage. He comes to us full of honors from the cities of the country from San Francisco to the Hudson, and after last night's performance the verdict here cannot be other than an endorsement of the press of other cities. No one should fail to see Mr. Keene's Richard. It is a grand personation. *Daily News, Jan. 25.*

The figure created by Mr. Thomas W. Keene in Richard III. has never been surpassed by any actor who for the first time stepped in this city as a star. It is a grandly thrilling and artistic performance. Full houses attest the value set on it by the public. *Daily News, Feb. 1.*

It is a somewhat hazardous experiment for an actor to impersonate so important a role as Richard III. before an audience with whom he is a comparative stranger. Mr. Keene, however, acted the part with credit, and gave a good performance. His walk and make-up were admirable, and his work is marked by originality. *The Daily Graphic, Jan. 25.*

Mr. Keene has wonderful powers of facial expression, which probably for him for the portrayal of the distorted character of the crook-backed tyrant. He had more stress on Richard's physical infirmities than most actors do, and did not once forget that he was but "that made up." From the moment he first stepped on the stage till the fall of the curtain he carried out in full his conception of the character, and it could not be better conceived. The craft and will of the scheming Duke of Gloucester, the ruthless enmities and morbid thoughts of Richard, the king, chased each other after another over the actor's mobile features until his face seemed to be before them the very tyrant in the flesh. Richard's opening soliloquy, "Now is the winter of our discontent," etc., was admirably and forcibly given, and without ranting, the scene in which he won Lady Anne was rendered as only a good actor can render it, the horrors of the dream scene were graphically portrayed; the death scene was powerful, and credible. *The Evening Telegram, Jan. 25, 1889.*

running into excitement and passion, entirely free from throaty gurgles, or metallic tones. No one who saw the performance on Monday night will deny Mr. Keene's rank as the first and best in this role. We are fortunate in the possession of so strong, manly, and self-repressed an actor. It is also seldom that a play has been presented in so thorough a manner, and with so excellent a cast as the one Mr. Wm. R. Hayden surrounds his star with. In fact, the bundle failed to show a single stick. *Drama's Dramatic Times, Feb. 2.*

Thomas W. Keene was given an old-time welcome at Niblo's on Monday night. The house was packed. On his entrance as the crook-backed King, Richard III., the applause was deafening—some such as would have met Tom Hamblin or John R. Scott at the Old Booby. For a full three minutes the actor could not be heard; but he kept up his stage business until he was forced to bow a second time after a moment's delay. His voice is clear and his enunciation distinct. In the exciting scenes there is less of rant than we had been led to expect. All the well-known points were well made and were promptly recognized. If any actor possesses the quality, magnanimity, Mr. Keene has it in a remarkable degree. His Richard is in many respects original. To sum up, it is a performance well worth seeing, as it reveals the life of other days, when the pit was wont to rise. *New York Herald, Feb. 2.*

In appearance Mr. Keene is an ideal Richard. He looks the character to the life with scarcely any need of other stage artifices than dress. His voice is good, and he has a remarkable power of facial expression. His conception of the character of Richard is broad and vigorous, and the sudden transitions which it demands, though strongly accentuated, are regulated by sound judgment and good taste. We congratulate Mr. Keene on having secured an emphatic success. The play was well mounted and the supporting company better than we have, unfortunately, accustomed to see supporting out actors. *The Dramatic News, Jan. 25.*

As might have been expected, Mr. Keene, by his abilities, long service and ardent love of his art, has developed into a first-class stage luminary. As talented Mr. Keene revealed the effect of careful study and as a first-class luminary. Mr. Keene makes the villainous hypochondriac Richard apparent from the start, and tingles the grim character with occasional masterly touches of comedy, which make his rawly absolute enjoyment. *New York Herald, Feb. 2.*

Mr. Keene's impersonation presents Glister with a fidelity with a boldness and firmness, and with a will strength and dash, intensity, which at times is reminiscent of the treatment given it by its representatives in the olden time. His Richard is the Richard which delighted with its earnestness, its illustrations of the scenes of the crook-backed tyrant and its vigor of action and in the arrangement of its stage surroundings, the people who crowded the theatres when the old Booth and his contemporaries held the stage. It is the Richard which will always be popular. *New York Herald, Feb. 2.*